1:Franken et al M, G-5 (ca. 1913-1958) 1960
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with sandalwood ash. After that follows the *mĕlĕtik panchadesa*, in which the *guru*, holding a lotus over the pupil's head, clips it five times in the four directions and directly above the head. The clipped petals are carefully collected and put into a small basket. Then the *guru* takes the *pancha kosika*, *alang-alang* blades to which a priest's ring has been attached, and recites the appropriate *wedas* over it. He pulls three hairs from the pupil's crown through the ring and cuts them off together with the *pancha kosika*. These hairs are also put in the basket. It apparently sometimes happens that this basket is thrown in the river, but as a rule it is buried at the head of the *sanggah kĕmulan*.

Again the *guru* begins reciting *wedas*, then he takes the *karaboda*[14] (a chain of 225 doits) and moves it backward and forward over the pupil's head, after which the pupil waves towards himself with his hands. Next the *guru* lifts up the *pungu-pungu*, a sugarloaf-shaped mass of half-cooked rice containing a candle, and set in a golden bowl. This object is moved around the pupil's head three times while the mentor recites *wedas* and the pupil again waves towards his body with his hands. The object is also pressed against the pupil's hands, his breast, and his fontanel. This ritual is symbolic of an admonition how man should be: the candle is the inward spirit, which should occupy the highest place and hence is set in a pyramid-shaped object. Moving it around three times is symbolic of the three forces: breath, voice, and spirit.

Then the *guru* takes up the *kalpika*. Every priest of Siwa wears this floral ornament in the fold between his head and his hairknot. The *guru* blesses the *kalpika* with *pujas* and hands it over to the pupil, who accepts it with his right hand above his head, supporting his elbow with his left hand – a very humble way of accepting something. He presses the decoration against his breast and then fastens it in his hair. Meanwhile the *guru* scatters flowers, first three times, then six times, and sprinkles the pupil from the *swamba*, the holy-water basin standing on a tripod.

After this the pupil greets the *guru* with the finger ring which he had earlier been allowed to put on his finger and which he now returns.

1:Franken et al M, G-5 (ca. 1913-1948)1960
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Next the *guru* takes up the *prastana*, the adoption offering, while reciting *wedas*. The pupil presses it against his breast, after which the *guru* gives him a drink of 'cremation holy water', *tirta pĕbrĕsihan*, then holy water from the disciple's own household temple. Following this the disciple may put on the *karawista*, a headband of *alang-alang* that he receives from his *guru* after the latter has consecrated it by *pujas*.

The *guru* blesses the *tĕtĕbas*, two armbands in the three sacred colours of red, black, and white, and the pupil puts one on each arm. He then tastes foods of various savours. The *guru* recites *wedas* over his lamp and the pupil waves the essence towards himself; the same thing is done with the censer and the prayer bell.

12

Pĕngguruyaga and Pĕnugrahan

At this point the *pulakĕrti* is blessed and the pupil waves the essence towards himself. This is the moment when the *pĕngguruyaga* is transferred to the *guru*. After the pupil has made three *sĕmbahs* the *guru* hands him a *lontar* leaf wrapped in a sheath of betel leaf, a costly object that is accepted, together with the bag of 'cremation spices' (*ponjen*), in the same humble way described above in connection with the floral decoration. The pupil presses the *lontar* leaf against his breast and makes three *sĕmbahs*, after which he withdraws, walking backward, supported and accompanied by the same assistants who had shown him in.

The *lontar* is usually called a *nugraha* or a *pĕnugrahan*, both of which mean 'a mark of favour', or else *chĕchatu* or *chatu*, that is to say 'victuals', or more fully *pĕchatu ring pati urip*, 'victuals for life and death'. The pupil can also regard the *pĕnugrahan* as a certificate of priesthood: he must study its contents closely and contemplate them, and must also keep them secret from the uninitiated. The heart of the contents always consists of the *rwa bineda*, the *triaksara*, and the *ongkara*.[15]

Once outside the gate of the household temple the disciple may move forward in the ordinary way, but he must not break his

2: Covarrubias R-5 (1930-1933) 1938
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The clubs of virgins (*seka daha*) and of adolescent boys (*seka truna*), who are still untouched by the magical impurity supposed to come from sexual intercourse, are an interesting feature of Bali Aga villages not to be found among the Hindu-Balinese. In Tenganan a ceremonial meeting is held for them once a year. The virgins wear golden crowns covered with quivering flowers of beaten gold, and are dressed from the armpits to the ground in bright silk scarfs which they hold between jewelled fingers, often tipped with four-inch artificial fingernails made of solid gold. They appear dancing the *redjang*, arranged in line from the smallest baby, a year old, perhaps, to the grown girls who on past occasions have failed to obtain a husband. They dance accompanied by the *gamelan selunding*, an ancient, rarely heard orchestra that has great iron sound-plates, struck energetically by the old men of the village with oversize wooden hammers. This dance could not be more archaic and simple: standing in a double line, they fling the scarfs slowly away, first to one side, then to the other, half turning the body each time. In the long intervals between movements they stand motionless with downcast eyes until a change of position is announced by the orchestra. This is the whole dance; a slow-motion version of the stilted feminine dances of Java, giving one an unearthly feeling of suspended movement, and bearing no relation to the exuberant vitality of the Balinese dances we were accustomed to see.

Soon boys in their best clothes and wearing krisses begin to appear and form a group at the other end of the dancing-space, watching the girls. When enough boys have gathered, the music stops and the audience, mostly women, shows a lively interest. The music begins again, playing the theme for the *abuang*, a dance in which the boys express their preferences. One by one the girls step to the front to show themselves in a short posed dance with their eyes on the ground and their arms tensely outstretched. Each of the marriageable girls has her chance, but the boys are shy and at first nobody takes up the challenge. It is only after the girls have danced a second or third round that one of the

2: Covarrubias R-5 (1930-1933) 1938
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the husk by swishing it around in flat bamboo trays, the centrifugal force throwing the chaff towards the outside.

Everybody bathed again when the work for the day was done; by then the sun had begun to set and the atmosphere had cooled, so it was time to put on clean clothes, *tjempaka* blossoms in the women's hair, great hibiscus behind the ears of the men, and to go visiting or take a stroll and be admired. Back from work, the men sat in groups at the gates or in the middle of the road talking and fondling their fighting cocks until the sun dropped behind the curtain of coconut palms. Sunset [2] comes suddenly in the tropics and in a few seconds it was night, when the lamps were lit and it was time to eat dinner, the cold food left from lunch. There were many ways of spending an evening; elderly men fond of *tuak*, palm beer, belonged to "*tuak* associations" and met at the *balé bandjar*, summoned by a special tomtom. Or if there was a rehearsal of the village orchestra or a meeting at the *balé bandjar*, the men sat talking things over until they were tired, going to bed about nine or ten. But if there was a feast in the neighbourhood, or one of the frequent theatrical performances, the whole family went to watch the show, remaining until it was over, long after midnight.

BALINESE COOKING

Although the daily meal was frugal, the Balinese seemed exceptionally well fed, and people were always nibbling at some-

[2] The Balinese divide the day into eight periods (*dauh*) established by the position of the sun in the sky:

"One o'clock" (*dauh pisan*)	about 6 a.m., when the sun appears behind the trees.
"Two o'clock" (*dauh roh*)	about 8 a.m.
"Three o'clock" (*dauh telú*)	10 a.m.
"Four o'clock" (*dauh tepat*)	at noon.
"Five o'clock" (*dauh lima*)	about 2 p.m.
"Six o'clock" (*dauh nam*)	at 4 p.m.
"Seven o'clock" (*dauh pitú*)	at 6 p.m., when the sun goes down.
"Eight o'clock" (*dauh kutus*)	when it grows dark and the lamps are lit.

Generally the Balinese simply point to the place of the sun in the sky to indicate an hour. The night is divided thus: from sunset (*penalekan*), then midnight (*tenggah lemang*), to *galang tanah*, before dawn, when the earth becomes visible. Friederich mentions that in Badung there was a special *kulkul* in a clock-tower in which the hours were struck.

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292 elaborate ceremonial dress of former times: the white *kamben* with a trailing end, a rich piece of brocade (*saput*) tied over the breast with a silk scarf (*umpal*) in which is stuck the ancestral

Ceremonial Costumes of Woman and Man

[293] [301] *kris*, weapon and ornament, the sheath of precious wood and ivory, the hilt of chiselled gold glittering with rubies and diamonds, crimson hibiscus over their ears. Few costumes in the 292 301 world have the dignified elegance of the ceremonial costume of

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a noblewoman: the underskirt dragging on the ground in a train of silk and gold; the torso bound from the hips to the armpits; first is a strong *bulang*, a strip of cloth fifteen feet long, covered

Gelung Agung

by a *sabuk*, another strip of silk overlaid with gold leaf; with gold plugs through her ears, her hair dressed in a great crown of real and gold flowers, with the forehead reshaped with paint and decorated with rows of flower petals, two small disks of gold pasted to the temples; walking with poise in a procession with other girls dressed like herself, in a display of style, beauty, and

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292 dignity. The costumes for dramatic performances are as spec-
301 tacular as any in our ballets; diadems of fresh flowers and helmets of gold set with coloured stones, the body wrapped from head to

[302]

Pusung Gondjer

foot in bright-coloured silks to which bold designs in glittering goldleaf are applied by a special process in truly theatrical style.

A Balinese woman is seldom without flowers in her hair, and
30 during festivals one sees a bewildering variety of head-dresses.
302 They are then well aware of their beauty and take special pains with the arrangement of the hair, fixed ingeniously without pins

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and without the help of a mirror. The hair is combed back with a fan-shaped comb, the end rolled into a bundle (pusung) that protrudes to the left and is held in place tucked under strands of the woman's own hair. Unmarried girls leave a loose lock (*gondjer*) that hangs down the back or over one shoulder. Ordinarily the flowers are simply caught between the hairs, sometimes suspended in the *gondjer* or over the forehead, dangling from a single invisible hair.

Each type of head-dress receives a special name, from the simple flower arrangement worn at lesser feasts to the *gelung agung*, the diadem worn by noble brides. The *gelung agung* is an enormous crown of fresh flowers; sprays of jasmine, *sandat*, and *bunga gadung*, mixed with flowers of beaten gold mounted on springs that quiver at the slightest motion of the head. A beautiful forehead that describes a high arch coming down at the temples is obtained by painting it with a mixture of soot and oil. Little acacia blossoms or yellow flower petals are carefully pasted in a row in the blackened area to emphasize the outline of the brow. They are called *trangana*, meaning a "constellation." Girls who have reached puberty cut two locks of hair, brought from the middle of the head, over the ears in two curls (*semí*), stiffened with wax to keep them in place.

Men do not wear any ornaments except flowers and perhaps a bracelet of *akar bahar*, a black sort of coral supposed to prevent rheumatism, but women love jewellery and it is extraordinary that outside of dancers or children the Balinese are one of the rare people in the world that do not wear necklaces. In ancient times men and women wore ear-rings, and ancient statues show that, like the Dyaks of Borneo, they distended their ear-lobes until they hung below the shoulders, weighted down by heavy gold ornaments. Today some men have pierced ears because when children they wore leaf-shaped ear-ornaments (*rumbing*) of gold set with precious stones.

Little girls distend the holes of their ear-lobes with rolls of dry leaf or with a nutmeg seed until the hole is large enough to

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301 [304] receive the large rolls of *lontar* leaf for everyday or their replicas of gold (*subang*) for feasts. The *subangs* are hollow conical cylinders of beaten gold three inches long by one in diameter, closed at one end, imitating in shape the palm-leaf *subang*. Only girls wear them and after marriage they consider the wearing of *subangs* a coquetry that is out of place, although married women of high caste may wear them at feasts. Rings of gold set with rubies are popular, but the most fashionable today are those set with an English gold guinea. Bracelets are in good taste only if made of gold and tortoise-shell set with rubies, star sapphires, or little diamonds.

515 The Balinese are as fastidious in the care of their bodies as they are about dress, and people of all classes, conditions permitting, make almost a cult of cleanliness. They bathe frequently during the day, whenever they feel hot or after strenuous work, but two baths a day are the rule, in the morning and evening, before each meal.

368 Many villages have formal baths with separate compartments for men and women, divided by carved stone walls and provided with water-spouts in the shape of fantastic animals, or simple natural pools or streams fitted with bamboo pipes and low walls.

515 Often the favourite bathing-place is a shallow spot in the river where men on one side, women on the other, squat on the water, remaining for a long time in animated conversation, scrubbing themselves with pumice stone that removes superfluous hair and invigorates the skin, or rubbing their backs with a rough stick or against a large stone placed there for the purpose. In a river near Gianyar we often saw a group of women sitting in the water in a circle, their feet radiating from the centre, gossiping until after dark.

515 576 There are strict rules of etiquette for bathing-places; for example, sexual parts should be concealed even among persons of the same sex. A man simply covers himself with one hand not to offend his fellow bathers. It would be unthinkable for a man to

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people to have children like them was an affront to their superiority. Jane Belo points also to an endless variety of concepts relating to twins in Bali, differing from district to district and even from one village to the next — a typical attitude in regard to everything in Bali, with the general trend as described above. However, the birth of twins of the same sex (*kembar*) does not bring pollution to the village and passes as an ordinary happening, although again, as in everything else, there are exceptions to the rule.

THE LIFE OF CHILDREN

Forty-two days after birth, when the child is blessed by the priest, he is given anklets and bracelets of brass and silver in place of the black strings that he wore tied around his wrists since he was seven days old. His ears are pierced, and a thread is passed through each hole so that three months later he can wear little flower-shaped ear-rings of gold. Around his neck is tied a necklace composed of various amulets that will protect him and influence his growth: a silver tube containing a dried piece of the child's own umbilical cord, some coloured glass beads, a piece of black coral (*akar bahar*), an ancient coin, and a tiger's tooth or a piece of tiger bone. This is all the child wears until he is about seven years old, but little girls are given a skirt and a sash three or four years before. The repugnance of the Balinese for actions characteristic of animals causes them not to permit children to crawl on all fours, and before the child is three months old he may not even touch the earth and is carried everywhere.

Offerings are made when the child is three months old (*nelubulanin*) and again at his first anniversary (*otonan*) when the child is 210 days old, one Balinese year. Then he is dressed in rich brocades and is given gold bracelets, anklets, a necklace set with rubies and sapphires, and a gold disk with a ruby in it, which is pasted on the child's forehead. His hair is then cut (*ngutangin bok*), and his head is shaved clean except for a lock of hair on the forehead that is never cut; otherwise he would become ill.

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881 *legong* dancers of Belaluan, who had just come of age. When we arrived at her house, Madé Rai was being dressed inside the house, surrounded by busy women who came and went with clothes, jewels, and flowers. The platform of honour of the *balé gedé*, the reception hall, was filled with great offerings of palm-leaf, fruit, and flowers, and the high priest, the *pedanda*, waited to perform the purification, sitting cross-legged on the high *balé* with an air of aloof importance, his intriguing paraphernalia ready in front of him. Madé Rai made her triumphal appearance among exploding firecrackers, carried on the shoulders of Regog, the strong man of the *bandjar*, and dressed in the ceremonial [292] costume of her class: a skirt of *prada*, silk with applications of goldleaf, a scarf of brocade around her budding breasts, *subangs* [301] of gold in her ears, and a crown of gold flowers. She was deposited on a mat before the priest, who proceeded with his *maweda*, magic prayers recited with an accompaniment of mystic gestures with the hands. The priest sprinkled her with holy water and occasionally flung flowers towards the girl. Certain offerings, "moons" of palm-leaf and long brooms, sexual symbols, were held in front of her while she fanned their essence towards herself with graceful gestures of her dance-trained hands. The holy water that the priest had consecrated was poured on her hands through a rice-steaming basket (*kukusan*); she drank the water with reverence, wiping her wet palms on her forehead. This ended the ceremony and Madé Rai could then go to pray at the temple of origin of her family (*pura dadia*). She was taken in procession, carried on a palanquin preceded by flags and spears. On arriving at the temple she knelt on a cushion in front of the principal shrine and she prayed with the other members of her family, while the old men sang *kekawin* poems that described the beauty of the *dedari*, the nymphs of heaven. The procession returned home and the guests were entertained with plays and dances to celebrate the fact that Madé Rai, the little girl that a few days before roamed unconcerned all over the *bandjar*, had become a beautiful woman of fourteen.

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kris to represent him, as for instance a judge who is sick and cannot attend a trial. In certain cases the marriage of a prince to a woman of the lower castes is performed by proxy in the form of the kris of her future husband. A new kris must be made "alive" by a priest, who blesses it in a special ceremony, reciting magic formulas over it and inscribing imaginary signs over the blade, while its owner dedicates an offering. Ancient krisses are kept alive with offerings of flowers and incense; a neglected and rusty kris is said to be dead.

The economic status of a man is determined by the richness of his kris, and a good part of his fortune is invested in the gold and jewels that decorate it. Only the blade is sacred, and the gold parts, the precious stones and ivory can be pawned in case of need and turned into cash. There are krisses worth thousands of guilders, covered with beaten gold, with handles shaped like gods or demons and set with enormous rubies and rose diamonds. Such are the famous krisses of the kings of South Bali taken by the Dutch as war booty at the time of the great mass-suicide of Den Pasar in 1906, now among the star pieces of the Batavia Museum. These fancy jewelled krisses were made to be worn on state occasions, while simpler ones were used for actual fighting, with more practical wooden handles shaped to ensure a good grip.

Gold hilts with precious stones are of course the most stylish, but there are also some made of horn, ebony, and other precious woods, with a heavy base (*bebataran*) of gold set with rubies and a small ring, of gold and rubies also, between the hilt and the blade. There is a great variety of kris handles, but a particularly interesting model is that called *kotjet-kotjetan*, the representation in ebony of the chrysalis of a large beetle with long antennæ.

The sheath not only protects the kris from outside influences, both physical and magic, but also insulates the vibrations emanating from the kris itself, which may act dangerously on human beings. The sheaths of the super-ornate krisses are of wood

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covered with gold and silver, topped by a large crosspiece of ivory or ebony. The Balinese also made krisses of great simplicity, with the sheath and handle of a beautifully mottled precious wood called *pelet* which they obtained from Java. Old men claim that a fine piece of *pelet* for the crosspiece of the sheath or for the handle brought as much as fifty guilders in former times.

The shape of krisses is native Indonesian, free of all Hindu influence. It is found all over the archipelago from the Malay Peninsula to the Philippines and is invariably known by the name of *kris*. The Balinese form differs from that of the other islands only in details, and especially from the Javanese kris mainly in that it is considerably larger and more elaborate, although old Javanese blades are found in Bali, provided, however, with the richer Balinese hilts and sheaths.

The blade is the most important part of the kris; it can be straight and simple at times, but most often is fierce-looking, shaped like a flame, perhaps a form derived from a mythical serpent, a *naga*, since often there are krisses, not only in Bali and Java, but also in other parts of Indonesia, in which the body of the *naga* forms the blade, widening as it nears the top to make room for the curved neck and head of the *naga*. The upper part of the blade is full of barbs, dents, and curlicues wrought into the iron in an endless variety of styles, each with a special name, mysterious shapes that must once have had a now lost significance. There are also krisses with representations in high relief of elephants, bulls, winged lions (*singha*), and geese (*angsa*), which could possibly, at one time, have been related to the family totem. The extraordinary watered patterns (*pamor*) of silvery metal against a background of blue-black iron which have made krisses famous is the result of beating over and over alternating layers of meteoric nickel and iron layers until a fine moiré-like *pamor* is obtained, brought out afterwards by blackening the iron layers with a mixture of antimony and lemon juice. The kris is preserved from rust by a coating of coconut oil.

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The priest has first to purify himself thoroughly by reciting cleansing *mantras* for each action of his morning toilet. He washes his hair, rinses his mouth, polishes his teeth, and rinses his mouth again; washes his face, bathes, rubs his hair with oil, combs it, and then dresses. For each move he has to recite a short *mantra*, one for each garment he wears.

Meantime on a high platform his wife has arranged his paraphernalia (*upakara*): trays with flowers (night-blooming flowers if the ceremony is to take place at night), gold or silver vessels containing grains of rice and sandalwood powder, his holy-water container (*siwamba*) with a silver sprinkler (*sesirat*) and a long-handled ladle, (*tjanting*), his prayer bell (*gantha*), an incense-burner (*pasepan*), and a bronze oil lamp (*pedamaran*). Put away in baskets at one side of where the priest will sit are the attributes of Siwa he will wear during the ceremony: the *bawa*, a bell-shaped mitre of red felt with applications of beaten gold and topped by a crystal ball, the "shimmer of the sun" (*surya-kanta*), and a number of strings of *genitri* seeds (ear-rings, bracelets, neck and breast beads) ornamented with pieces of gold set with *linggas* of crystal, phallic symbols.[8]

Once seated cross-legged among the *upakara*, the priest proceeds to purify his person; he lays a prayer cloth over his lap and with his hands on his knees he mumbles a formula and asks of Batara Siwa to descend into the water-vessel and into his body. He stretches his hands over the incense smoke, uncovers the tray in front of him, and mumbles the *mantra asta mantra*, the hand-cleansing formula, rubs the palms of his hands with a flower and sandalwood powder, "wiping out impurity," and recites a formula for each finger as it is passed over the palm of each hand, taking flowers which he holds over the incense smoke

[8] These are the attributes of the *pedanda siwa*; the *pedanda bodda's* holy water vessel is called *pamandiyanga*, and in place of flowers for praying he uses a "thunderbolt," a *badjra* of bronze identical with those used by the Tibetan lamas and the priests of the Shingon Buddhist sect of Japan. He has a sort of banner on a stand made of bronze which is turned successively to the four winds during the course of the ceremony. The *pedanda bodda* wears his hair loose and remains throughout the service with his head uncovered.

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516
854

A baby of Den Pasar

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dancing lessons, once in a trance they are able to dance in any style, all of which would require ordinary dancers months and years of training to learn. But the Balinese ask how it could be otherwise, since it is the goddesses who dance in the bodies of the little girls.

When the girls are ready, they are taken to the death temple, where a *sanggar agung*, a high altar, has been erected, filled with offerings for the sun. The *pemangku* sits facing the altar in front of a brazier where incense of three sorts is burned. The little girls wear ear-plugs of gold, heavy silver anklets, bracelets, and rings. Their hair is loose and they are dressed in white skirts. They kneel in front of the altar on each side of the priest. The women singers sit in a circle around them, while the men remain in a group in the back. Their jewellery is removed and is put in a bowl of water; small incense braziers are placed in front of each girl. After a short prayer by the priest the women sing:

Fragrant is the smoke of the incense, the smoke of the sandalwood, the smoke that coils and coils upwards towards the home of the three gods.

We are cleansed to call the nymphs to descend from heaven.

We ask Supraba and Tundjung Birú to come down to us, beautiful in their bodices of gold.

Flying down from heaven, they fly in spirals, fly down from the North-East, where they build their home.

Their garden is filled with golden flowers that grow side by side with the pandanus, the scorpion orchids, the *tigakantjú*, pineapples, *solí* and *sempol*, their tender leaves gracefully drooping; drooping they spread their perfume through the garden.

Our thoughts shall rise like smoke towards the *dedari*, who will descend from heaven. . . . (See Note 3, page 357, for the Balinese text.)

Soon the girls begin to drowse and fall in a sudden faint. The women support their limp bodies in a sitting-position, and after a while the girls begin to move again, as if suffering intense

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A proud grandfather

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[301]

[756]

Six Balinese types, the old man a witch-doctor

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●301
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Legong dancer wearing a headdress of beaten gold and trangipani flowers

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302
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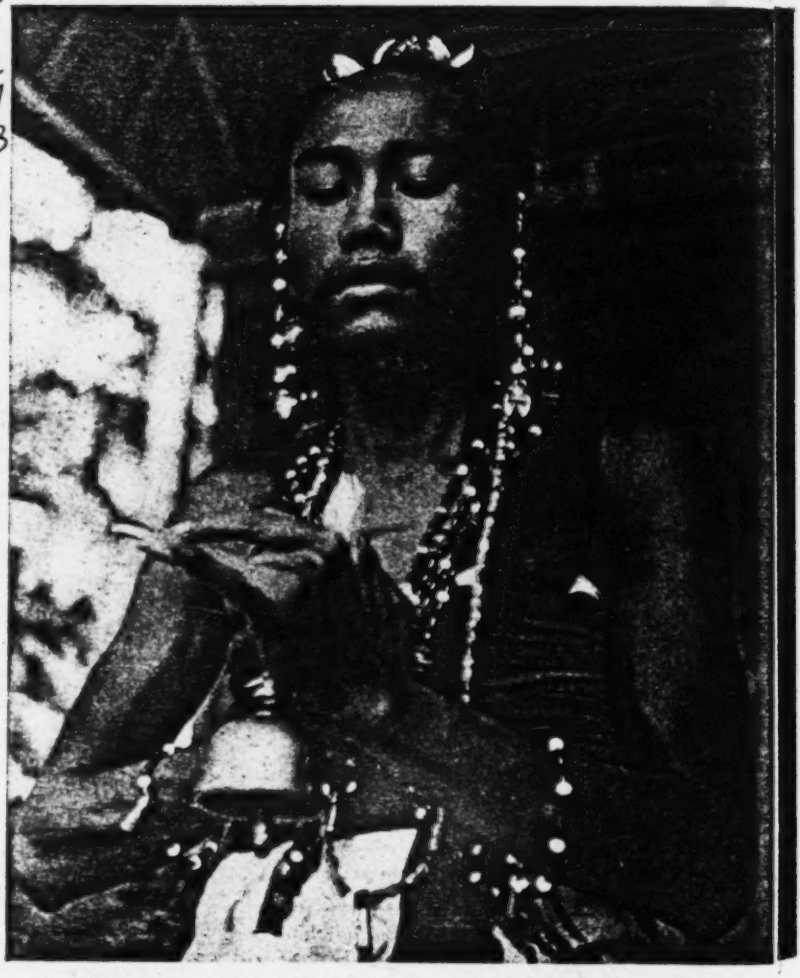

A *pedanda siwa*, a high priest of the *siwa* sect, with his bell in one hand and prayer flowers in the other, looking at the tip of his nose as a first step to induce trance

Aru OH5
Bali OF7
Javanese OE5
Atjehnese OD4
Minangkabau OD10
Batak OD5
Borneo OC1
Sumba OF17
Flores OF9
Babar OF6

I 325

[567 cont.] this, especially in the archipelago, and that it also exists in the native languages. One speaks of yellow and red copper, but one should speak of brass, that is, an alloy of copper and zinc, and copper. Copper is mixed with zinc only because the pure metal is too soft to be durable and is very difficult to cast (2).

2. Loebèr, op. cit., p. 45.

I 301 174 S Br Bt F Bb Ar 301 Bl 301 177

The oldest use of brass in the archipelago was probably in arm and ankle rings, both in spiral form and in the curved ring form with the ends slanting down. The Batak, Dajak, and Sumba women, as well as women from Flores and the Babar and Aru Islands, adorn themselves with them. They are also found on Bali, although they are gradually disappearing because of the importation of cheap and more expensive jewelry from Europe.

It is said that prominent women in the interior wear 12 to 15 brass rings, which weigh several kilograms (3).

I 301

3. Loebèr, op. cit., p. 7.

At M J 325

The brass foundries of Java and Sumatra (Padang Highlands, Atjeh, and the Batak lands) are the best known. On Java, kettles, basins, cuspidors, trays, dishes, betel boxes, and clasps are cast.

[568] There is very little modeling; it is limited to the casting of fruit models or an occasional bird form for wajang lamps. Actual artistry is expressed almost exclusively in the chasing on the cast and polished work. The handsomer the surface on which the chasing is done, the finer are the figures on it. In this connection, the work done to order in recent years is greatly inferior to the former art. [Illustration appears here.] The cast work itself is also very inferior in comparison with that of the old Hindu days.

I [772]

Nias OD11
Minangkabau OD10

Javanese OE5
Bali OF7
Batak OD5
Makassar OG6
Borneo OC1

I [28 cont.]
301 cylinders and eardrops. The former are certainly the most
MS original. They are cylinders or disks of different materials,
Bt which [29] vary greatly also in size and thickness, depending
Br on the material from which they are made. The Malay name
Bl for the disks is subang; a name that with some variations is used
J 301 for this ornament on the different islands: Javanese suwĕng,
Balinese subeng (1), Batak sibong (2), Dajak [Dyak] sowang,

1. Van Eck, Bal. Wrdb., p. 141.

2. Van der Tuuk, Bat. Wrdb., see sibong.

Makassarese subang (3). Sometimes they are only furled leaves,

3. Matthes, Makassaarsch Wrdb., see subang (here, it is definitely an ear ornament for women).

Bl usually from the lontar palm. Balinese women, for example,
Bc often wear nothing in their ears but a furled leaf the size of a
N beer-bottle cork, as is the custom also among the Niassans,
301 and the Batak champions, too, adorn themselves with such an ornament (4). The subang are usually made of wood, but also

4. Van Hoëvell, Oorlogvoeren der Bataks [War among the Batak], p. 8.

of bone or horn, and the front surface is often decorated with carving or covered with thin gold, silver, or copper plates. The
Br plates may have exactly the same circumference as the
Mn cylinder, or they may be larger. Among the Minangkabau
301 Malays, for example, they are extraordinarily large (5), while

5. Van Hasselt, Midden Sumatra, Volksbeschrijving, pp. 17-18.

2: Wilken--55 E-5 (ca. 1880) 1893
Bali OF7
Celebes OG1

OB1 Indonesia OB1
New Guinea OJ1
Mentawi OD9
Gorontolo OG4
Java OE1
Sumatra OD1

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[35 cont.]

Tijdschr. v. Ind. T.- L.- en Vk., Vol. XXVI, p. 83.

Minahasa (2), and the Papuans of New Guinea (3). In many

2. Riedel, Tijdschr. v. Ind. T.- L.- en Vk., Vol. XVIII, p. 493.

3. Sal. Muller, Reizen en Onderzoekingen, Vol. I, pp. 69, 70, 71.

cases these belts are decorated with ornaments made of metal, shell, coconut, seeds, etc. attached to them.

g. Hair Ornaments

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We would be able to leave the subject of body adornment were it not that the hair, a natural ornament, is nearly always adorned and thus requires separate treatment. Most of the tribes wear only a few ornaments in the hair at least for daily life. Only the Papuans are an exception. Their hair is their pride and is always given the utmost care and ornamented, be it simply with a comb. This is generally made out of bamboo or out of a little wooden board as long as a span and about as wide as two fingers. It sometimes has three or four teeth, like a fork, and it tapers to a point at the top, the upper end of which is decorated with carving. Little pieces of cotton or strips of leaves are usually fastened to this pointed upper end, after which the comb is stuck into the hair vertically or aslant (4).

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4. Nieuw Guinea in 1858, p. XI, Pl. VV, Fig. 6.

There is also the custom, general among the Malayan tribes as well as among the Papuan peoples, of wearing flowers in the hair. The well-known melatie and the tjampaka (yellowish-white flowers with a very pleasant odor) are used

2: Wilken--56 E-5 (ca. 1880) 1893 OB1 Indonesia OB1

Mentawi OD9
Timor OF20
Borneo OC1

New Guinea OJ1
Java OE1
Sumatra OD1
Bali OF7
Celebes OG1

C BI S J NG I 301 302

[35 cont.] for this purpose, especially by the women, on Java, Sumatra, Bali, Celebes, etc. (5). The men, too, often wear flowers.

5. Veth, Java, Vol. I, p. 607. Van Hasselt, Midden Sumatra, p. 14. Bloemen Waanders, Tijdschr. v. Ind. T.- L.- en Vk., Vol. VIII, p. 252. Van der Tuuk, Bat. Wdb., see ru.

Mt NG I 301 302

Where the hair is covered with a headcloth, the flowers are stuck in the cloth; where the hair is left uncovered, for example, among the Mentawei Islanders and Papuans, [36] they are stuck in the hair itself. These two tribes, however, in place of the two flowers named above, usually use the beautiful red, but scentless flowers of the Hibiscus rosa sinensis, the kembang sepatoe or bunga radja (1).

1. Van Rosenberg, der Malayische Archipel, p. 191. Van Rosenberg, Reizen naar de Geelvinkbaai, p. 123.

I 301 NG T Br [301 562]

We have now dealt with the principal ornaments and shall conclude with a few general observations. As we have seen, most of the ornaments are worn by both men and women. Among the most uncivilized peoples the men rather than the women are the most adorned, as has been definitely established for the Papuans, the Timorese, the Dajak, etc. (2). On the

2. Sal. Muller, op. cit., p. 70. Natuurk. Tijdschr. v. Nederl. Indië, Vol. XXXVI, p. 296-297. Gramberg, op. cit., p. 201.

other hand, we see that among the more highly developed peoples the women have retained ornaments that are no longer

Minangkabau OD10
Javanese OE5
Kei OH13
Redjang - Lampong OD12
Bali OF7

[660 cont.]

MN 265 485

2. Van Hasselt, Midden-Sumatra, p. 146.

J 273 Page 22. One should read: On Java ordinary rice is used for this drink, called badeg there, and for another, called brom, pulut = glutinous rice.

Chapter 2

K I 301 Page 52. Besides the foot-rings the toe-rings that are worn as ornaments by some peoples should also be mentioned. [661] In this connection, there is some interesting information from Mr. Planten about the inhabitants of Tajando, an island of the Kei group, who decorate themselves with toe-rings and regard wearing this ornament as a right that belongs exclusively to them. They are so jealous about this ornament that it has happened that people of neighboring islands who adorned themselves with such a ring have been the cause of lengthy entanglements (1).

1. Planten, "De Ewaf of Kei eil.," Tijdschrift v. h. Kon. Aardr. Gen., 1892, pp. 34 ff.

I 301 Page 53. We want to point out a peculiar ornament here, namely, nail-ornaments, actually metal cases, in which the nails are concealed to prevent breaking them off. Generally, these objects, which are sometimes of silver, and then again of gold, are worn only by men because they want to make it known that they need not use their hands for rough work, that they need not perform manual labor to provide their daily necessities. We shall name as examples a few peoples among whom the use of these nail-protectors is popular. In the western part of the archipelago, on Sumatra, for instance, they are the Minangkabau Malays (1)

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2: Wilken--713 E-5 (ca. 1880) 1893 OB1 Indonesia OB1
Makassar OG6 Melanesians OK2
JIAS OD11 Philippines OA2 Minang/Kabau OD20
Batak OD5 Redjang-Lampong OD22
Bali OF7
BI [661 cont.]
RL
Mn
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1. Van Hasselt, Midden Sumatra, LXXIII, Fig. 7.

and the Lampong. The last-mentioned call the cases singay and tangay (2); more to the east they are found among the Balinese (3).

2. Tijdschrift v. Ned. Indië, 1846, Vol. I, p. 306. Indische Gids, 1880, p. 976.

3. Catalogus Kol. Afd. Amsterd. Tent. 1883, Gr. II, No. 146.

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301 The nail-protector that may be worn only by princesses of Tanete on the left thumb deserves special mention. This little object is a curved oblong rectangular sheath about 15 centimeters long and wrapped in fine vegetable fibers and gold thread, which is stuck on the upright thumb and must be held in that position (4).

4. Weber, "Ethnogr. Notizen über Flores und Süd-Celebes [Ethnographic Notes on Flores and South Celebes]," p. 42, Table II, Fig. 5 (Int. Archiv f. Ethnographie, Suppl. III).

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174 Page 60. Speaking about the original way of supporting the penis, this section concludes: "It is difficult to say [662] whether the Malayan tribes were formerly familiar with this way (namely, fastening the penis up against the belly) of covering the genitals." Now it is true that the literature makes no mention of this point, but when one closely examines the soul-images it is at once apparent that the Malays do not differ from the Melanesians in this respect. The soul-images of the Batak, the debata idup, those of the Niassans, the adu, the hampatong of the Dajak, and the anito

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